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ABSTRACT

This paper proposes a synthesis of instructional methods from both traditional/explicit grammar and learner-centered/constructivist camps that also incorporates many types of metaphors (abstract, visual, and kinesthetic) in order to lead learners from declarative to proceduralized to automatized knowledge. This integrative, synthetic approach could result in multiple ways of knowing aspect, providing learners with a more complete cognitive organization of that which is encompassed in native-like use of aspect. The paper describes three class activities that let learners practice with a series of exercises in which they analyze native narratives in both cartoon and text formats, beginning with visual and then discourse-based metaphors, before re-analyzing with lexical aspects and translation. Finally, it focuses on production/automization, when learners are guided in writing their own original narratives using a handout that incorporates a narrative model, then doing an oral production the next day and taking notes as others read their narratives. Three appendixes focus on presentation of declarative knowledge (narrating in the past), practice/proceduralization, and production/automization. (Contains 17 references.) (SM)

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*Multiple Metaphors: Teaching Tense And Aspect To English-Speakers**

KAREN CODY, University of Texas at Austin

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*Multiple Metaphors: Teaching Tense And Aspect To English-Speakers**

KAREN CODY, University of Texas at Austin

Recent research points to evidence that second language learners acquire "skills" (declarative knowledge) that can be proceduralized through systematic practice and finally automatized by a period of repeated opportunities to use that knowledge in meaningful communication. This article proposes a synthesis of instructional methods from both traditional/explicit grammar and learner-centered/contructivist camps. This synthesis also incorporates metaphors of many types (visual, abstract, kinesthetic) in order to lead learners from declarative to proceduralized to automatized knowledge, thus enabling a more complete cognitive organization of a more native-like use of aspect.

INTRODUCTION

Most teachers of Romance languages agree that speakers of English encounter major difficulties in acquiring the concept of aspect. Traditional teacher-based methods of explicit grammar instruction, founded on theories of behaviorism and structuralist linguistics, are no longer supported by current research in linguistics and second language acquisition (Blyth, 1997). Learner-centered or constructivist approaches, associated with Piaget, Vygotsky, and others, reject the notion that there even exists an objective reality for the traditional teacher to transmit to students; instead, one might expect to find in the classroom multiple realities or multiple ways of knowing that spring from theories about the effect of meaning-bearing input and negotiation of meaning.

Recent research carried out by both deKeyser (1998) and Johnson (1999) points to evidence that second language learners acquire "skills" (declarative knowledge) which can be proceduralized through systematic practice and finally automatized by a period of repeated opportunities to use that knowledge in meaningful communication. Given that a single methodology is not sufficient to ensure success for all learners or for all linguistic "rules," I propose a synthesis of instructional methods from both traditional/explicit grammar and learner-centered/contructivist camps which also incorporates metaphors of many types (abstract, visual, kinesthetic) in order to lead learners from declarative to proceduralized to automatized knowledge. This integrative, synthetic approach would arguably result in several different or multiple ways of "knowing" aspect, providing learners with a more complete cognitive organization of that which is encompassed in native-like use of aspect.

PRESENTATION OF DECLARATIVE KNOWLEDGE

My instructional strategy includes an explicit pedagogical grammar reference for the rather complex rules about the formation of the *passé composé* and

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imparfait in French. I follow then with rules and metaphors about the choice of tense/aspect (Appendix A).

Students receive a homework packet which reviews the formation of the *passé composé* and the *imparfait* which they have already covered but have not yet mastered and still need to practice (Section A). This presentation is terrifically long and complex because the material is neither simple to understand nor is it easily transferrable from their native English. I've also chosen such a thorough treatment since the formation of the *passé composé* and the *imparfait* has been stretched over several chapters of our textbook, *Parallèles* (Allen & Fouletier-Smith, 1995). I mean it to be a reference grammar to solidify declarative knowledge before tackling the presentation of the "new material," differences in the uses of the two past tenses, which involves a juxtaposition of concepts very difficult for the English-speaking student to grasp, much less manipulate.

In the presentation of material new to the student (choice between the *passé composé* and the *imparfait*, Section B) I followed fairly closely the presentation of *Punto y aparte* (Foerster et al., 1999), which incorporates Bardovi-Harlig's proposal that both Andersen's aspect hypothesis and the discourse hypothesis must be activated (though not necessarily overtly or explicitly) to assist second language learners toward a more native-like distribution of tense-aspect morphology. The aspect hypothesis claims that the distribution of interlanguage verbal morphology is determined by lexical aspectual class, that is, that certain verbs tend to be used in one tense/aspect or the other--punctual events as primarily *passé composé* and statives as *imparfait*. The contrast of focus on the beginning or endpoint of an action vs. the middle of an action is a concept incorporated in lexical aspect explored in depth by Smith (1991). The discourse hypothesis claims that the distribution of interlanguage verbal morphology is determined by narrative structure, that is, *passé compose* to foreground the sequential events that move the storyline and *imparfait* to background the atmosphere, the description, the evaluative comments, and so forth. The presentation I have designed incorporates both hypotheses by including both Westfall's metaphor (1995), which underlines narrative discourse (Appendix A, Section B, Part 1: The Metaphor), and the usage chart (Appendix A, Section B, Part 2: Usage Chart), which objectifies lexical aspect. The student is able to formalize declarative knowledge by analyzing others' narratives in order to eventually construct his/her own narrative without burdening him/her with complex concepts or meta-language. Also helpful to these beginning learners is a visual mnemonic (Appendix A, Section B, Part 3: How Events Take Place In Time) that helps symbolize the characteristics of each tense/aspect and that can be used as a reminder when the student is "on line." An answer key is provided for the numerous exercises designed for the student to work through outside of class.

To evaluate this presentation against Swan's six criteria for pedagogic language rules (1994): first of all, the rules for formation presented are true while the guidelines for usage choice tend to be more rule of thumb–nature of the beast. The domain of both presentations is fairly clearly demarcated. The wording is clear with very little complex theory or metalinguistic terminology and the metaphor used, *colonne/chair* (spine/flesh) is a very helpful one. While neither formation nor use of *passé composé/imparfait* is very simply explained, the parts of the presentation are logical and orderly and broken down into manageable and easily practiced components. I can't say that the presentation is particularly parsimonious since the formation rules are so complicated and the concept of tense/aspect choice is so complex. However, all the information given (and exemplified) is necessary (and relevant) for the students in order for them to work toward mastery and, as pointed out above, the meta-language is minimal.

PRACTICE/PROCEDURALIZATION

Learners then continue practice with a series of exercises in which they analyze native narratives in both cartoon and text formats beginning with visual and then discourse-based metaphors before re-analyzing with lexical aspect and translation (Appendix B).

Pratique 7

Students are divided into five groups and assigned one of the pictures. Each group is to pick which sentences match their picture and then write some logical original sentences. While the groups are working, the discourse metaphor *chair/colonne* is drawn on the board or shown on an overhead transparency as well as the pop-up reminder of *fouréé* points of usage chart, the symbols X and ∿∿ , and a reminder of the formation of the *passé composé* and *imparfait*. The sentences are eventually written on the board in the appropriate column (*colonne/chair*) and each group justifies usage and formation.

Pratique 8

I then incorporate TPR (total physical response) exercises using both the French narrative and its English translation to provide a kinesthetic metaphor. The class turns to face me at the back of the room while I read the entire story out loud. The students either snap fingers for the *passé composé* or paddle the desktop for the *imparfait*. I remind them: "You will be indicating if the verb I read is *colonne* or *chair* [Westfall metaphor, discourse hypothesis]; if it is a completed action, sequential action, limited by time , a summary *or* if it is a continuous, habitual action or a description or background detail [usage chart, lexical aspect hypothesis]; i.e., if the verb could be symbolized with X *or* with a wavy line [visual mnemonic]." And afterwards: "So when you *heard* a verb in the *passé composé* what did you do? (snap) And when you *heard* a verb in the *imparfait* you (paddle). Now what happens when I tell you the same story in English? Can you *hear* whether it is pc/imp? So

you'll really have to concentrate on what the verb does, move the story-line or add flesh. Remember the hint about translations and adverbs possibly helping you decide" and so on.

Pratique 9

Eventually, learners engage in a communicative activity in which they analyze an oral narrative they hear using as many of these metaphors as possible while negotiating with their learner-partner the possible motivation of the use of *passé composé* vs. *imparfait*. Once the class comes back together, we list on the board *colonne* X events and *chair* description in order to decide if story was more eventful (active) or descriptive (emotional). Then the script of the narrative with all verbs omitted is flashed on the overhead while each pair is separated into two groups: the group of Charles Monotone, who use only the *passé composé* in boring voices, and that of Floriane Bavarde, who use only the *imparfait* in excited voices. Charles' group brainstorm some additional sentences to add events to the story, while Floriane's group adds descriptions and details. Finally, the first student from Charles' group gets up in the middle of the room to start forming a *colonne vertebrale*, while students from Floriane's group link arms on either side to start fleshing out the story, thus providing both kinesthetic and visual metaphors.

These tasks meet Lee's criteria for operationalizing communication: they are extended discourse; the learners share information (gap); the tasks have an unrehearsed element, are goal-oriented, are processed in real-time. One or more of the tasks allow for the expression, interpretation and negotiation of meaning; requires two-plus participants; privileges the learners' use of language. There is an identified informational outcome; the topic has been broken down into steps; there are concrete tasks for the learners to do; there has been built in linguistic support.

PRODUCTION/AUTOMIZATION

Finally, learners are guided in writing their own original narrative by use of a handout that incorporates a simplified narrative model of Labov/Polanyi along with observations by Fleischman (1990) and Liskin-Gasparro (1996) and discourse worlds by Lafford (1999) (Appendix C, Pratique 10). The class brainstorms together on the board (or overhead) many verbs useful in talking about the first day of class as an exchange student in France, incorporating the vocabulary and cultural themes of the chapter. These verbs, as well as common verbs of daily routine, are suggested in the infinitive but are placed under the probable columns of use (*colonne/chair*) The students are told to write a story of at least 15 complete sentences using at least 12 different verbs and some other subjects in addition to "I." They are reminded of all the metaphors and encouraged to practice their story aloud until they can tell it without reading their paper.

The oral production task the following day is a recounting of that personal narrative without referring to notes. The students tell their story

in their groups while their group takes notes with the stated objective of voting on the most eventful/most descriptive. Students are directed to take notes using the narrative structure of their hand-out (Pratique 10), including arranging the verbs they hear in the appropriate column.

The final communicative task is to take notes (and possibly negotiate meaning) as the best of each group read their narratives to the entire class. The class then votes on the most eventful (most pc), most emotional/vivid (most imp), most typical, most horrific, funniest, and so on. Students are then advised to look over their notes and all handouts about narrating in the past before the test the following day.

The task-based test, oral or written or both, which holds the learner responsible for in-class interaction, is to recount in French his/her favorite narrative (not his/her own). Learners were prepared to be successful in their choice of *passé composé/imparfait* (and with the correct forms—both or either oral and written) with the steps and practice leading up to the test that have automatized their declarative knowledge. There is also a very traditional discrete point test, a cloze test, over the use of the *passé composé/imparfait*.

This integrative, synthetic approach to teaching tense/aspect has resulted in the production of much more native-like narratives in the learners in my classes. A close analysis of learner-learner dialogs during the communicative activities indicates that most students use several of the metaphors simultaneously to cognitively construct a much more comprehensive personal concept of aspect which has resulted in higher scores on objective tests, even for the less-able language learners.

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APPENDIX A
PRESENTATION OF DECLARATIVE KNOWLEDGE
(NARRATING IN THE PAST)

Narrating or storytelling in the past requires that you know the past-tense verb forms and that you study and practice using the *passé composé* that you learned in Dossiers 5, 6, and 7 and the *imparfait* that you learned in Dossiers 8 and 9. To help you learn to narrate well, this section contains:

(A) A review of the verb forms for the *passé composé* and the *imparfait*
(B) Hints for understanding the relationship and differences between them through the use of the metaphor *colonne/chair* (backbone/flesh), an explanation chart, and symbols to show how events take place in time and in relation to each other
(C) A list of verbs with different meanings in the *passé composé* and the *imparfait*.

(A) FORMATION of the *passé composé* and the *imparfait*

1. Remember that in Dossier 5 the *passé composé* was introduced as a compound tense made of two parts, the auxiliary or helping verb which is conjugated and the past participle.

1.1 The past participle is normally formed by replacing the infinitive ending (-er,-ir,-re) with the corresponding participle ending (-é,-i,-u):

parler -> parlé finir -> fini attendre -> attendu

but you also have learned a list of irregular past participles studied so far:

avoir -> eu
(déc)(c)ouvrir -> (déc)(c)ouvert
offrir (souffrir) -> offert (souffert)
être -> été
(de)(re)(pré)venir ->(de)(re)(pré)venu
boire -> bu
vouloir -> voulu
devoir -> dû
savoir -> su
dire -> dit
écrire -> écrit
faire -> fait
(ap)(com)(sur)prendre -> pris
mourir -> mort
naître -> né
recevoir -> reçu
mettre -> mis
pouvoir -> pu
connaître -> connu
suivre -> suivi
lire -> lu

1.2 Most verbs conjugate with the auxiliary avoir, though about 17 high-frequency verbs of movement and change of state conjugate with the auxiliary être.

J'ai parlé à mes amis.
Tu as fini tes devoirs.
Il a attendu le bus.

Nous sommes allé(e)s au cinéma.
Vous êtes arrivé(e)(s) de Paris.
Elles sont nées en 1979.

In Dossier 6 we used the *House of Etre* and *Dr & Mrs Vandertrampp* to help us recall these verbs:

(de)(re)venir	aller	arriver	#(r)entrer	#monter
rester	#descendre	tomber	#sortir	partir
#passer	#retourner	naître	mourir	

Remember that these six "AC/DC" verbs can be used both transitively and intransitively (with and without direct objects). They conjugate with the auxiliary avoir when used with a direct object and with the auxiliary être when used intransitively.

Je suis sorti(e) avec mes amis.
Tu es descendu(e) en ville.
Elle est rentrée vers minuit.

J'ai sorti le vin de la cave.
Tu as descendu la chaise du deuxième étage.
Elle a rentré la voiture dans le garage

In Dossier 7 you learned that all pronominal verbs also conjugate with the auxiliary être.

je me suis levé(e)
tu t'es amusé(e)
on s'est réveillé

nous nous sommes couché(e)s
vous vous êtes trompé(e)(s)
elles se sont énervées

1.3 The past participle reflects agreement in writing with the addition of an extra -e or -s or -es at the end, though you can't usually hear any change in the pronunciation. You learned in Dossier 9 that verbs conjugating with avoir *rarely* show agreement in the past participle, only with the *direct object* and only when it comes *before* the verb either in another clause or as a pronoun.

Voilà la photo que j'ai montrée à mes parents.
Où sont les lettres que j'ai envoyées?
Je les ai mises ici.

Je l'ai montrée à mes parents.
Je les ai envoyées de France.

Verbs conjugating with être *almost always* show agreement in the past participle with the *subject*.

Ils sont morts.
Elles se sont dépêchées en classe.

Nous sommes venu(e)s en avion.
A quelle heure t'es-tu endormi(e)?

*But remember that if the pronominal verb has a stated direct object (often a body part) or if it is a verb that only takes indirect objects there is no agreement in the past participle.

Elle s'est lavée. BUT Elle s'est lavé_ les cheveux.
Ils se sont brossés. BUT Ils se sont brossé_ les dents.
Elles se sont téléphoné_ (téléphoner à)
Ils se sont répondu_ (répondre à)

So to summarize, there are three main points to remember in forming the *passé composé*:

1.1 Formation of the past participle: -é, -i, -u and irregulars
1.2 Choice of auxiliary: only 17 verbs and pronominals use être, everything else conjugates with avoir
1.3. Agreement: rarely with avoir, almost always with être

1.4 Don't forget that, to form the negative, ne and pas go around the conjugated verb (either avoir or être), never separating pronouns from the verb:

Je n'ai pas parlé à Fifi. Elle n'est pas morte. Ils ne se sont pas fâchés.

1.5 And also remember the list of short common adverbs that normally are inserted between the auxiliary and past participle: bien/mal, toujours/souvent, beaucoup/peu/assez, déjà/encore, vite

On a bien compris. Tu n'es pas souvent venu(e). Elles ne se sont pas encore coiffées.

PRATIQUE 1 – FORMATION OF *PASSÉ COMPOSÉ*

Review the formation of the *passé composé*. Remember to pay attention to
1.1 The past participle
1.2 The choice of auxiliary
1.3 Agreement
1.4-5 Placement of negatives/adverbs.

1. La première journée de classe, Odile (se renseigner) _____.

2. Puis elle (régler) _____ les frais d'inscription.

3. Ensuite, elle (vite aller) _____ à la Faculté de droit.

4. Elle (passer) _____ un examen d'entrée mais elle (ne pas réussir) _____.

2. The *imparfait* is formed by removing the -ons from the first-person plural (nous) form of the present tense. To this stem you add the imperfect endings:

-ais	-ions
-ais	-iez
-ait	-aient

parler: je parlais, tu parlais, il/elle/on parlait, nous parlions, vous parliez, ils/elles parlaient

finir: je finissais, tu finissais, il finissait, nous finissions, vous finissiez, ils finissaient

attendre: j'attendais, tu attendais, il attendait, nous attendions, vous attendiez, ils attendaient

There is only one irregular verb: être

j'étais, tu étais, il/elle/on était, nous étions, vous étiez, ils/elles étaient

*Verbs without a nous form: falloir -> fallait pleuvoir -> pleuvait

*Verbs irregular in the present form the *imparfait* in the same way as regular verbs:

boire: je bois, nous buvons -> je buvais, tu buvais, etc.
préférer: je préfère, nous préférons -> je préférais, tu préférais, etc.
acheter: j'achète, nous achetons -> j'achetais, tu achetais, etc.

*Verbs ending in -cer and -ger keep the spelling changes to maintain pronunciation:

placer: je plaçais, tu plaçais, il plaçais, ils plaçaient BUT nous placions, vous placiez

nager: je nageais, tu nageais, il nageais, ils nageaient BUT nous nagions, vous nagiez

*Verbs ending in -ier have two i's in the nous/vous forms: oublier, rire, étudier

étudier: j'étudiais, tu étudiais, il étudiait, nous étudiions, vous étudiiez, ils étudiaient

PRATIQUE 2—FORMATION OF *IMPARFAIT*

Review the formation of the *imparfait*:

1. Quand je/j' (être) _____ étudiant, nous (avoir) _____ tous nos cours dans un amphithéâtre.

2. Il (falloir) _____ arriver tôt pour pouvoir s'asseoir.

3. Combien de cours (suivre) _____ -tu normalement?

4. On (rédiger) _____ des mémoires d'une quinzaine de pages.

(B) USING the *passé composé* and the *imparfait*

When talking about the past, the perspective one assumes is central to the distinction between the *passé composé* and the *imparfait*. Up to this point your textbook has been careful to focus on one perspective or the other. Often, however, the two perspectives appear together in the same sentence and certainly in a paragraph or story.

As a general rule, the *passé composé* is used to report events that were completed in the past. The focus may be on the beginning of an event (*Il a commencé à étudier*), the end of an event (*Il a fini de préparer son exposé*), or on the event from the beginning to the end (*Il a établit son emploi du temps*). On the other hand, when the focus is on the middle of the action, with no concern for when it started or ended, the *imparfait* is used. (Il faisait froid) Think of verbs in the *passé composé* as moving the storyline forward (the backbone or *colonne* vertébrale) and verbs in the *imparfait* as the descriptive filler (the flesh or *chair*) used to enhance the listener's ability to picture more fully the circumstances of the past event being described. This distinction will be presented in three ways:

(1) As a metaphor to guide you as you analyze and create past time discourse
(2) As a general explanation of when to use the preterite or the imperfect
(3) As an explanation of how events take place in time.

(1) The metaphor

The backbone/flesh (*colonne/chair*) metaphor can help you understand the relationship between the *passé composé* and the *imparfait*. Think of the backbone (*la colonne vertébrale*) as the information that moves a story forward, a series of completed actions. As each event ends (as represented with an X), a new event begins, which in turn moves the story forward in time. Notice that, in the events narrated below, each verb in the *passé composé* moves the storyline forward in chronological order, from the point of waking up to the point of going back to bed.

Annie s'est réveillée à 6h30.	X
Elle s'est mal habillée.	X
Elle est sortie de son appartement à 7h05.	X
Elle a raté le bus.	X
Elle est rentrée.	X

Elle s'est remise au lit. X

Verbs in the *imparfait* do not introduce new events into the story and therefore do not move the storyline forward. The *imparfait* is connected to a time (which can be a moment or an extended interval of time) that has been or will be referred to in the preterite. In other words, the *imparfait* stops the storyline to fill in descriptive details or to "flesh out" the story. Hence, the reference to the *imparfait* as the flesh (la *chair*) of the story. Notice how the imperfect adds details to the above story.

Annie avait toujours sommeil.
Elle était fatiguée.
Elle devait se rendre au campus de bonne heure.
Les couleurs de ses vêtements n'allaient pas bien ensemble.
Il pleuvait et il faisait froid.
Annie était de mauvaise humeur.
Le bus partait.

Notice how the *imparfait* refers to a time specified by the *passé composé* storyline.

At 6:30 when Annie woke up, she was still sleepy and tired.
She needed to be on campus early so she got dressed but the colors of her clothes clashed.
At 7:05 when she left her apartment, it was raining and cold and Annie was in a bad mood.
The bus was already leaving so she missed it.
She went back inside and went back to bed.

PRATIQUE 3 – USING METAPHOR (SYNTHESIS)

Now use this metaphor of *colonne/chair* to put the whole story together in French with the pictures.

Une journée qui tourne court. Racontez au passé la mini-histoire d'Annie filmée ci-dessous.

1. se réveiller. avoir toujours sommeil. être fatiguée

2. s'habiller. mettre une jupe et un chemisier. les couleurs ne pas aller bien ensemble

3. sortir. pleuvoir. faire froid. être de mauvaise humeur. le bus ne pas arriver

4. rentrer dans son appartement. se remettre au lit

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PRATIQUE 4 – USING METAPHOR (ANALYSIS)
This metaphor is helpful in analyzing existing texts in French and it will also be very helpful when you create your own stories in the past. Read the following narrative. On a separate sheet of paper indicate the *colonne* and the *chair* found in the narration using the previous example as a model.

> L'année passée, je suis allée au Québec pour assister au Carnaval. Comme il n'y avait pas de vol direct, j'ai pris l'avion de Dallas et j'ai passé par Chicago. Le vol était terrible parce qu'il y avait du vent et l'avion tremblait. J'étais malade quand je suis arrivée à Montréal. Je n'ai trouvé personne que je connaissais. J'ai attendu une demi-heure et puis j'ai cherché un taxi pour m'amener à l'hôtel. Il faisait très froid et il neigeait. Je n'ai pas réussi à avoir un taxi; il y en avait un ou deux qui circulaient mais ils ne se sont pas arrêtés. J'ai fini par prendre le bus. Quel désastre de début mais mes vacances ont fini très bien. Je me suis bien amusée finalement.

HINT: If you are confused about what happened in a particular passage, take out the verbs in the *passé composé* so you have the backbone of the story.

(2) Usage chart
Here are some of the more common uses of the *passé composé* and the *imparfait*:

PASSE COMPOSE	*IMPARFAIT*
a. completed action	a. middle of an action with no focus on beginning or end
b. completed actions in succession	b. habitual action
c. completed action with specific time period or number of times indicated	c. description of physical and emotional states, including past opinion and desires
d. summary or reaction	d. background information such as time, weather, age

Let's examine these four main points of contrast more closely.

Passé composé

a. Completed actions may be those that happened and ended quickly: Elle s'est assise. They may refer to the beginning or end of an action: Il s'est décidé d'y aller. Ils ont fini leurs devoirs. Or they may refer to actions that started and ended in the past: Elle a rangé toute la maison.

b. Completed actions in succession are a series of actions, one ending before the other begins: Elle s'est levée, s'est vite lavée, et s'est habillée.

c. Completed action with specific time period or number of times: J'ai passé 2 ans à Paris. Ils sont retournés à Paris 3 fois l'année passée.

d. Summary or reaction statement to a series of events packaged as a whole: J'ai aimé ce film--il a été extra (overall reaction to picture as a whole)

Imparfait

a. Middle of an action with no focus on the beginning or end. The *imparfait* is used to express what was in the process of happening at the time of the story in the past: Je faisais les achats pendant qu'elle faisait le ménage.

b. Habitual action in the past is one that used to occur when no definite length of time is mentioned: Nous mangions toujours notre petit déjeuner.

c. Description of physical and emotional states, past opinions and desires, characteristic states in the past: Il était grand et beau. Il voulait s'en aller. Il était toujours très nerveux.

d. Background information to set the scene of the action: Il était 3h de l'après-midi mais le ciel était sombre. En 1978 elle avait 13 ans.

*Note that the imperfect can also be used to refer to the future in the past (often in indirect statement): Elle m'a dit qu'elle allait se coucher tout de suite.

PRATIQUE 5--USING THE USAGE CHART

In these exercises, indicate which of the four uses discussed above are being expressed.

passé composé

1. Jean et Robert ont commencé leurs études universitaires en 1990. _____ (a,b,c,ou d)

2. Le jour qu'ils sont allés en classe a été fantastique. _____ _____

3. Tous leurs amis sont inscrits aussi, se sont renseignés sur les cours et ont établi leurs horaires. _____ _____ _____

4. Ils ont assisté à leur cours magistral 10 fois avant de le sécher. _____

imparfait

1. Le premier jour de classe, Jean et Robert étaient un peu nerveux. _____

2. Il n'y avait plus de place dans l'amphithéâtre. _____

3. Jean cherchait 2 places pendant que Robert parlait au prof. _____

4. Jean toujours pensait plus sérieusement aux détails importants que Robert. _____

(3) How events take place in time. You may use the following symbols to help visualize the usage of the *passé composé* and the *imparfait*:

at a specific point in time
Elle a dit non. X

sequential
Elle a regardé sa montre, elle a fermé la télé, puis elle est partie. X X X

continuous, in progress ∿∿
Je jouais du Chopin.

continuous, interrupted by another action
Tu faisais tes devoirs quand tu t'es endormi(e). ∿X∿

*The usual translations of the verbs into English expressions may also give you clues on the use of the *passé composé* and the *imparfait*:

J'ai parlé = I spoke, I did speak, I have spoken
Je parlais = I spoke, but also I was speaking, I used to speak

PRATIQUE 6
Next to the sentences of Practique 4, place the appropriate symbol (X, , X) and also the probable English translation of the verb

(C) Verbs with DIFFERENT MEANINGS in the *passé composé* and the *imparfait*. These are verbs whose meaning changes depending on how they are used:

PASSE COMPOSE	*IMPARFAIT*
Il a connu Marie au lycée.	Il connaissait Marie au lycée.
(he met her)	(he knew her)
Elle a su la réponse.	Elle savait la réponse.
(she found out)	(she knew)
J'ai dû partir avant minuit.	Je devais partir avant minuit.
(I had to, must have)	(I was supposed to—but maybe didn't)
Tu n'as pas voulu aller en ville.	Tu ne voulais pas aller en ville.
(you refused)	(you didn't want)
Ils ont pu partir.	Ils pouvaient partir.
(they were able to, and DID)	(they were able to, but DIDN'T)

An answer key to all at-home practices is included in the handout packet.

APPENDIX B
PRACTICE/PROCEDURALIZATION

PRATIQUE 7--CONSTRUCTING STORIES

Une soirée mémorable

Look at the cartoon and tell what happened to Jules and Mireille last week. Match the sentences below to the pictures. Then write some of your own sentences that logically add to the story. Finally, write how the evening ended.

a. C'était une robe très élégante, blanche aux grands pois noirs.
b. Elle était furieuse.
c. Jules a pris rendez-vous pour vendredi soir à 8h.
d. Ils se sont parlé pendant une heure.
e. Jules a téléphoné à Mireille mardi soir à 8h15.
f. Elle a mis une jolie robe pour sortir avec Jules.
g. Mireille est arrivée au restaurant à l'heure.
h. Jules travaillait tard à son bureau.
i. Ils étaient contents tous les deux.
j. Vendredi, Mireille s'est habillée avant 7h.
k. Mireille attendait Jules impatiemment.

PRATIQUE 9--COMMUNICATIVE TASK

"Tu ne vas jamais croire ce qui m'<u>est arrivé</u> hier soir. Il <u>faisait</u> noir et je <u>courais</u> dans un grand forêt parce qu'un monstre me <u>poursuivait</u>. Tout d'un coup, Harrison Ford <u>est apparu</u>. Il <u>a arrêté</u> le monstre et il l'<u>a tué</u> avec un grand couteau. Je <u>voulais</u> remercier Harrison donc je l'<u>ai embrassé</u>. Malheureusement je <u>me suis réveillée</u> brusquement parce que le téléphone <u>sonnait</u>. Je <u>me suis rendu compte</u> que je <u>rêvais</u>."

	col X	*chaire* ∿∿		col X	*chaire* ∿∿
arriver	____	____	faire	____	____
courir	____	____	poursuivre	____	____
apparaître	____	____	arrêter	____	____
tuer	____	____	vouloir	____	____
embrasser	____	____	se réveiller	____	____
sonner	____	____	se rendre compte	____	____
rêver	____	____			

APPENDIX C
PRODUCTION/AUTOMIZATION

PRATIQUE 10--NARRATING IN THE PAST

OPENING

Introduces the story into a conversation:

"Il était une fois"
Je me rapelle...
Une fois...

EVENTS X
COLONNE PC

listing in order: *D'abord*, *puis*, *ensuite*

adverbs: *soudain*, *tout d'un coup*, *brusquemment*

DETAILS/BACKGROUND

CHAIR IMP

adds emotion: *et le pire était. . .*, *C'était incroyable,*

etc.

adverbs: *généralement,* *souvent*, *d''habitude, toujours*, *rarement*, *pendant que*, *quelquefois*

CLOSING

Finishes the story

Enfin/Finalement. . .
Et c'est pourquoi je ne vais jamais oublier. . .
Voilà pourquoi je déteste. . .

Written task-based test

Of all the stories that we heard in class and that you took notes on, write your favorite (*En français, bien sûr,* and it can't be your own). Remember all the guidelines we've been talking about in the choice of *passé composé/imparfait* and in their formation. Write at least 10 sentences. Then in English, explain in a couple of sentences why you liked this story so much.

Oral task-based test: TELL your favorite story that you heard in class.

Discrete point test

cloze test.

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